

TINY  
LITTLE  
*Lies*



CONTACT:  
Lisa Y. Garibay  
LARGetc. Publicity  
213-840-3517  
lisa@largetc.com  
[www.tinylittlelies.com](http://www.tinylittlelies.com)

## TINY LITTLE *Lies* **LOGLINE**

A desperate artist tries to keep his murdered wife a secret upstairs while downstairs he conspires with his competitive protégé and wife's assistant to close a deal with wealthy buyers for \$10 million.

## TINY LITTLE *Lies* **SYNOPSIS**

A murdered wife, a jealous husband, a jilted lover and a frightened friend—all in the same apartment at the same time. Three of them setting aside bitter differences and better judgment in the hope of earning a \$10 million payday.

When washed-up artist Michael Taylor discovers that his wife has been murdered in the upstairs bedroom of their swanky loft, the decision about what to do next isn't nearly as easy as it seems. That's because downstairs, an impromptu dinner party is taking place for two wealthy patrons who are very interested in purchasing his latest work.

Now, Michael hasn't sold a painting in more than five years and he's desperate. So he convinces Martin, his wife's dedicated assistant, and Dominick, a young artist who has been mentored by Michael (and seduced by his wife), that they should all keep quiet and close the deal.

Despite being uncertain about each other's motives—and still wondering whether or not one of them is in fact the killer—they form a pact to shut up and sell the work. They soon find out, however, that this is much easier said than done...

Written by David H. Luz, directed by J. Randolph Harrison (editor, *Boston Legal*) and starring John Thaddeus (*24*, *Ally McBeal*), Jaclyn Kerhulas (*CSI: NY*), George Sharperson (*Reno 911!*), Hillary Crouse (*Passions*), Drew Berenc (*Dark Reel*), and Lenise Sorén (*Life Happens*), *Tiny Little Lies* is a suspenseful, grown-up drama about art—the art of a deal, the art of manipulation, the art of creation, the art of destruction—and the passion that drives it all.

## THE MAKING OF TINY LITTLE *Lies*

As is the case with most indie films, the makers of *Tiny Little Lies* were emphatic about the “just do it” attitude that got their movie made. But unlike many other indie filmmakers, these guys were older and wiser with years of business acumen both within and outside of the industry...even if they didn’t exactly know what they were doing.

Director Randolph (Randy) Harrison crewed special FX camera for *Rumble Fish*, was assistant to James Cameron and Gale Anne Hurd for *Terminator* and *Aliens*, then spent many years as an editor, most recently on acclaimed television drama *Boston Legal*. Although he’d never directed before, his exposure to so many different sets and duties gave him the kind of hands-on training most filmmakers dream about.

While working a day job or writing spec scripts, Randy’s own dreams were about helming his own project one day. “In all of the years of being around film and television production, one thing has always stuck in my mind,” he recalls. “Almost every person I have met, come in contact with or worked with has uttered those words: ‘Someday, I want to make a movie.’ And for years, I would hear the same people state those same words, but I never saw any of these people ever start their script or movie. They just kept talking about it.”

Determined to not be proven futile, Randy teamed up with Dave Luz to write compelling spec scripts. Originally from Boston, Dave had moved to Hollywood to pursue screenwriting, but like most wasn’t able to live off his craft, although one script placed well in a competition and scored him an agent. After six years, Dave and his wife moved back to the East Coast in 1997 so that he could pursue promising management opportunities with the company he’d been working for steadily, The Cheesecake Factory. For Dave, this was one of the best decisions of his life since; as he says, “Moving back to Boston is really how *Tiny Little Lies* eventually got started.”

Solid proof of the business smarts possessed by the *Tiny Little Lies* team comes across when Dave explains why he went further into restaurateuring rather than trying to eke out a living in Hollywood. “My goal was to one day own my own production company, so I figured I would have to learn how to run a business,” he says. “This was my best opportunity. I now oversee eight restaurants, 1600 staff members, 90 managers and an annual budget of \$90 million!”

Dave met Randy through a shared agent in 1993 and they’d been close ever since, but didn’t begin a writing together until Dave moved back to Boston. “My job was quite consuming at that point,” Dave recalls. “So having a partner to help me stay focused was appealing. And Randy was a direct contact into the entertainment industry because of his job with David E. Kelly.”

Their shared sensibility foreshadowed much greater collaboration beyond typing stories into Final Draft. Encouraged by interest from noted literary management firm Zide/Perry, Randy and Dave gamely provided countless rewrites for their Gen-X action-adventure *Guardians of Eden*. Depending on which actor management had gotten on the line at the time, the duo skillfully hewed the script on demand for the likes of Seann William Scott and The Rock.

“We became one of the ‘almost guys,’” Dave says. “We were almost always catching a break with our scripts but it never really happened.” For his part, Randy wanted to use the sting of

perpetual “almost” to take things up a notch. “I was so disappointed after so many years of writing and so many rejections, I just couldn’t see writing yet another spec,” he recalls. “So I kept lobbying Dave to write a script for me to direct.”

But every time Randy asked, Dave would decline. “My fear was that I would write a terrific little script, fall in love with it, and then it would sit in a drawer because we wouldn’t find funding,” he explains. “But Randy had a good point: he kept saying that this was a way to control our own destiny as opposed to writing spec scripts and hoping somebody would control it for us.”

So while Randy was thinking in one direction, Dave went in another, writing a script that was a total departure from their partnership and the action blockbuster hopefuls they’d been churning out. Dave’s basic idea was a story about “nasty people who make really poor decisions and get in trouble because of it,” and his inspiration came from two very different stories about art. “As a kid, I remember watching a Dick Van Dyke movie called *The Art of Love* and loving the premise: a struggling artist fakes his own death so the value of his work will increase. It’s what we call in our movie ‘the PT Barnum’—the story that gets attached to art and artificially inflates the value.

“And then in 1996, a friend told me the story of Jonathan Larson, the playwright and composer of *Rent*. My friend had known Larson it was so sad to hear how Larson died the night before the play he had been working on was set to open on Broadway. There was a great deal of irony in his death, which I would later detail in my script. And whether people wanted to acknowledge it or not, his death definitely increased the artistic value of his play.”

While Dave was working on his idea, Randy’s life was abruptly shaken: the show he’d been gainfully employed on, *Ally McBeal*, had been cancelled, and his family’s main source of income was gone. Dave tried to cheer Randy by telling him about the script he was writing for Randy to direct. “Although I didn’t really have a clue what it was about then, I knew it fit the parameters Randy always said he would need for a low-budget movie: a single location and a limited cast.”

Encouraged by Dave’s offer, Randy talked about actors he had in mind for the film, so Dave requested headshots in order to work them into the script. Two of them were close friends of Randy’s: Tom Woolen and George Sharperson. Tom and Randy had tried to raise money for a film several years earlier, but hadn’t been successful. Tom was making a very successful living as a general contractor and Randy trusted his ability to get things done—another relationship that foretold something good to come down the line.

It was now October 2003 and Dave began writing the script in earnest. “It was not an easy thing to do,” he admits. “By this time I had three young sons along with a full-time, very demanding job as general manager of my restaurant. Three or four nights a week, I’d wait for the kids to go to bed, crack open a bottle of wine around 9pm, plug in my iPod and write until 2 or 3 in the morning, then get up at 6 or 7 for work or the kids.” Despite this strain, Dave was charged by a powerful sense of possibility. “I can’t tell you how liberating it was to write a script and not worry about selling it,” he recalls. “It allowed me to go places I had never gone before and opened up this whole new side of the craft!”

In March 2004, the team had a finished script, and Randy took on the task of formulating a business plan that would hook investors for the project. Joining with Tom Woolen, the guys decide to go out to anybody and everybody they knew to raise \$1 million to get the film done. “What happened was exactly what I thought would happen,” Dave says. “We couldn’t find a

single investor and I was certain that the little script I absolutely loved would end up living its life out in a lonely desk drawer.”

Then, in Fall 2004, Dave meets Eric Rothenberg and everything changed. “You just never know who’s gonna be able to help you and why they will help you,” he explains. “I bumped into this guy in the most possibly random way you can imagine, and over the course of years he ends up giving me more a whole lot of money so I can pursue my dream. It’s crazy!”

Rothenberg was a tax lawyer with more than 30 years’ experience in business startups, real estate and corporate planning—the kind of person who was as removed from Hollywood as you could get. But after years of trying to find the right people to get his movies made, all it took for this to finally happen was for Dave to give good service to his restaurant patrons. It’s proof of Dave’s attentiveness and accountability as a manager that turned this otherwise routine dining experience into a film.

“My wife and I hadn’t received our food yet, but Dave kept checking on it and apologizing,” Eric recalls. “He was determined to make it a good experience. During the conversation we struck up, it came up that I had invested in the Broadway show. When Dave asked if there was anything he could do for me, I countered to see if there was anything I could do for him. He said, ‘Well, do you want to invest in a movie?’”

The two kept in touch, Dave sent over the script, and Eric was intrigued. “It was the story of an artist in New York City who used to be the talk of the town, only to dropped out of the limelight and struggle with his inner demons,” Eric recalls. “If you’ve ever seen Alfred Hitchcock’s *Rope* or *Rear Window*, then you can visualize that script and the type of movie Dave wanted to make. The fact that the script featured not only an artist, but also his painting as the central theme of the movie, grabbed me from deep inside because I grew up as the son of an artist.”

A combat artist with the Army Air Force during WWII, Eric’s father painted at home while working at ad agencies in New York. “Anyone growing up with a parent trying to make it in the art world could understand why I wanted to be a lawyer,” Eric explains. “Some of the most talented artists never make a living while some with far less talent make it to the top of the heap.” Eric ended up collecting most of his father’s work. The opportunity that Dave presented to him not only provided him with an avenue into the compelling world of moviemaking, it would also give him the chance to put his dad’s art in front of a wider audience. So Eric agreed to not only help fund, but also find additional investors.

Eric felt the combination of Randy’s realistic budget and his wealthy acquaintances—active players in the real estate market who’d be eager to participate in making a movie—would easily result in financiers. But no such luck. And another half year went by without the team raising the money they thought was needed.

Then Dave reached a cusp when his stock options with Cheesecake Factory matured in January 2005. The result was a substantial amount of money falling into his lap. “Originally, I planned to leave the job and return to a life of writing if I ever made this much money,” he recalls. “I could easily have done this and supported my family without an income for several years, but it seemed so self-serving, not to mention a lousy business decision.

“But I had an epiphany: what if we didn’t need a million dollars to make this film? What if we did

it for bare bones—how much would it cost?” With the caveat that it not look like a student film shot on a home video camera, Dave asked Randy for a revised budget. When Dave heard the dollar amount, he realized he had the means to fund at least half of what was needed. Eric later agreed to match every dollar Dave raised. After one more phone call to an old friend, David Gordon, they had the money to make *Tiny Little Lies* on Randy’s revised budget.

“When Dave said he’d put his own money into our project, my blood ran cold,” Randy recalls. “It made me nervous that one of my best friends was willing to put his savings into my perceived ability. Like all of those people I remember talking about making a movie, it was far more comfortable to talk about than to do it... It was time to put up or shut up.

“With Dave calling me on my words, all the insecurities I ever had suddenly surfaced: Hell, I’m middle-aged and all the other filmmakers are kids! I’ve spent so little time on sets—will I even know what to do? I’m the A.D.D. poster child—how will I cope? And what’s my first step?”

Tackling such a whirlwind decision, Randy realized that his perceived insecurities held distinct advantages, not the least of which was age. He had expertise in dealing with people; had spent countless editing hours watching what directors did that worked or didn’t work; and he knew many people in the industry to call on for favors. Plus, working for so many years for an hourly wage never afforded him a retirement plan or anything to look forward to except the next hourly job. The time had arrived. “I had to do something to make a mark in this industry and I couldn’t put it off any longer,” Randy explains. “I *had* to do this film.”

And so Randy set off to make his mark as a first-time director. “For six months, while working 60 to 80 hours a week on *Boston Legal*, I became a production manager/producer/location scout/casting director/props manager/set designer/storyboard artist,” he says.

Here, the spotlight shifts onto Randy and Tom. While the rest of the team provided invaluable support throughout the shoot, it was Randy and Tom who bore most of the work and responsibility. But they’d been practicing for this moment for years. Back in 2004, the two had tried their hands at producing an original feature script entitled *Neck of the Woods*. To raise interest and funds, they made a trailer for the film (pieces of which were used later on in *Tiny Little Lies*), giving them their first taste of what it was to oversee a shoot.

Dave is convinced this planted a critical seed of confidence. “If Randy and Tom didn’t do that, then we never would’ve dared to think that we could do *Tiny Little Lies* by ourselves. It seems so small, but it was one more baby step we had to take. That initial desire, which was kind of a false start, was another part of the *Tiny Little Lies* beginning. We had a lot of beginnings!”

So now, on to Randy’s challenge: “I had to find a location that could be an artist’s loft in New York,” he recalls. “Even the cheapest practical location was more per day than our entire location budget for the film. One day on Craigslist, I found an advertisement for an old building in downtown L.A. that was a still photographer’s studio during the week, but he would rent the space out for rave parties on the weekend. I contacted him and inquired how much his income was for an entire month. We came to an agreement for that sum to rent the place.

“It seemed to have the right elements to make it work: stairway, upstairs area, large open area for the loft. But there were a lot of things to overcome. It was totally bare and painted all white; there were windows and a huge garage door that had to be covered; no insulation for sound or

weather; next door to a fire station and trauma hospital; and it was directly under the LAX flight approach path.”

And here’s where Tom’s vast expertise as a contractor saved the production. His crew transformed the white interior with an aged brick look, while a cabinetmaker built a kitchen. Tom’s poker buddy was the owner of 16 Penny Sets and built a fake wall with windows showing off the New York skyline along with many other set pieces. Tom’s company also lent portable air conditioners to wheel around the set since shooting was taking place in July and the loft had no insulation. “The upstairs area was probably 110 degrees at any given time,” Randy recalls.

“I can’t say enough about Tom,” says Dave. “He dug into his own pocket to cover much of that cost and he was just terrific at assembling all the physical elements of the set before we started shooting. Then once we started shooting, and it got to be over a hundred degrees inside the loft, he arranged for the cooling units to be brought in so the cast and crew could actually work. You don’t get that kind of stuff on a low budget movie. When we’d gone off track with our shooting schedule, it was really Tom who got us into shape. He showed up every day and held us to a schedule that allowed us to finish, all the while balancing his very successful business. We wouldn’t have gotten this done without him.”

While Tom was originally slated to play the main character of Michael, health and work issues forced him to bow out. “After that, there was only one person I had in mind to play Michael— John Thaddeus,” says Randy. “And he was thrilled to have the part.”

The role of “V” was slated for George Sharperson from the start since he was also an original collaborator with Randy and Tom. Filling the other parts gave the team a crash course on casting. “For the four remaining roles, we had about a thousand submissions,” Randy recalls. “Some of the actors had ‘names’, but from the start I felt that this was a true ensemble piece Dave had written and I didn’t want to have one name outshine the others.”

A week of readings took place at the Film Independent offices in Los Angeles with good friend and actor Konstantina Mallios lending a hand. “The funny thing was that the pictures in my mind of the characters turned out to be totally different from what was cast,” Randy says. “We saw so many actors who gave wonderful performances, but there came a time when we would hear or see something in an actor and we’d look at each other and say, ‘That was it!’ The actress who got the part of Marti—really, the female lead—turned out to have the least experience of any actor who read. But when I saw and heard her, I knew she had what I was looking for.”

Randy also calls out John Thaddeus for his help at this critical point. “He knew the script inside and out six months before I cast the rest of the players, and he was there in casting giving us 100% of Michael’s character, which made all of the actors rise to the level.”

In dealing with actors’ representation, Randy got a taste of some of the infamous negotiations agents are known for. Demands like trailers were laughed off simply because of its impossibility. “I had a chuckle at that,” Randy recalls. “I said, ‘The cost of a trailer is more than our budget. We have one room where everyone will dress, do makeup and hair, and have meals. Real cozy.’” But in the end, it all worked out and they got the actors they wanted.

Many factors dictated when the shoot had to take place, none more so than the month of hiatus Randy had from *Boston Legal*. In addition, cinematographer Tony Nako was scheduled to leave

for Canada to work on *Hairspray*. “So I had to keep my schedule, find the actors, negotiate with agents and SAG, hire crew, secure a location, build and decorate sets, find props, get insurance and a payroll company, and figure out what the hell I was supposed to be doing as a director all in six months and on weekends!” says Randy.

To add to the pressure, Randy had very little rehearsal time with the actors and Tony was unavailable to set up shots since he was working on another shoot. Randy had no idea whether things would click into place or he would freeze up and become paralyzed with fear. “But when I stepped on the set, it all felt good,” he recalls. “Freaking good!”

He owes his comrades for the confidence. “Even though Tom was up to his eyeballs in his business, he was always able to find whatever I needed,” Randy says. “Dave is such an excellent manager with so much insight into dealing with people that he made me feel totally comfortable directing. Tony was always a step ahead of me knowing what I wanted or needed and spent every waking moment on the set, sometimes sleeping there.

“And the crew was fantastic,” Randy continues. “There were guys who traveled from Riverside, Rialto, Palmdale and Santa Barbara every day to work on this film for no pay. Working 15 to 18 hours a day, hanging out for pizza after, and showing up the next day. For three weeks, six days a week, these guys worked their asses off for me. To this day, I can’t believe it, but they did.”

But not everything was harmonious during production. “The day we were to shoot the bedroom scene where Michael, Marti and Dominick are arguing over the body, the sound mixer was six hours late,” Randy recalls. “We tried to improvise, but lost all four master takes we attempted. What made this so bad was that it was about a ten-minute take with the actors kneeling on a hardwood floor the entire time and the room temperature at least 110 degrees. Plus, we were in such close quarters that you could hear every squeak from our homemade dolly.”

Then there was the noise, which cost the production more takes than anything else. “Jets approaching LAX, police and hospital helicopters landing, and countless fire engine, police car and ambulance sirens,” Randy recites. “And because of the heat and huge garbage bins outside the set, we had thousands of big, green flies everywhere! There are so many shots I had to use where you can see a fly buzzing by. For a while, the production was dubbed ‘Tiny Little Flies.’”

From the start, though, Randy and the core team aimed to treat their cast and crew well. “Besides budgeting for SAG, my other main piece of advice is to feed the crew as best you can,” Randy counsels. “My friend Brad Wilson was instrumental in setting us up with Choices Catering, who did all of David E. Kelley’s shows. He got us a price that was a fraction of what other companies wanted and they bent over backwards to give us three fantastic meals per day. Everyone was very happy, especially me, that I was able to at least do that much for the crew.”

Family and friends stepped in to crew spots that never officially filled. “My daughter Briana, who had been assisting me 24/7 for the months leading up to filming, stepped in and took care of everything pertaining to sets and props,” Randy says. “Briana was 17 and had never been on a set, but she was able to step up and do just about anything I needed.

“She would keep meticulous photos of everything and when we had to redo a set after a shot, she put it right back the way it was. Since this film is about an artist, of course there’s artwork involved, and Briana is a fantastic artist herself. While rehearsing a scene that involved two

identical paintings we found out the person who was supposed to have painted them actually hadn't. During our 30 minutes of rehearsal, Briana painted two identical paintings, which were so good that the actors were fighting over who got them when the filming was over."

When the film was in the can, *Tiny Little Lies* found itself in a position shared by the majority of low or no-budget films: they didn't have enough funding left for post. This gave Randy the opportunity not only to wear one more hat on the production, but also apply his particular expertise on the film. "I had never intended to edit my own film, but I wound up doing it just the same," he says. "I wanted my friend Michael Hathaway to cut it, but due to his hectic schedule and our being so behind, he helped edit the first cut, and then I took it from there."

Post was also plagued by a problem with setting up the project properly for editing. The team had taken a chance on the new technology of P2 (tapeless) cameras, but at the time no one knew how to set up Final Cut Pro for P2 and Avid wasn't yet up to date with the technology. So Randy progressed as best he could.

"After several months, I finally found someone who had the knowledge I needed—and found out everything was wrong on the project," Randy recalls. "All of my cuts were rendered useless. I had to start all over." This cost the production another handful of months.

But more friends pitched in for the final touches, making up for so many tribulations as the finish line neared. Nick Rivera composed the music while Randy's longtime colleague Dave Rawlinson at RH Sound Factor had his company mix sound and effects "pretty much for a handshake and a 'Thank You'," says Randy. "I have amazing friends in this biz!"

After it all, the team has a real feature film to show for all this work, risk and sacrifice. It's a well-deserved reward and Dave feels most of the credit for that should go to Randy, who "lived and died with this movie for three years," he says. "While the rest of us went off and lived our lives, he never left that thing alone for a moment. Nobody worked harder or longer or with more determination than Randy."

In the end, *Tiny Little Lies* did take much more time and trial than what its creators imagined. But it got done, and not just because of Randy's perseverance. The team's real-world experience of work and families and bills and maturity is what set them apart from the countless other would-be filmmakers out there who never make it this far. The creators of *Tiny Little Lies* knew the stakes, put their money where their mouths were, and pulled off a real, honest-to-goodness movie. And after all is said and done, what they want most is for that team—not any one individual—to get the credit. "The best thing about *Tiny Little Lies* is that it took everybody's talents to make it happen," says Dave.

### **John Thaddeus — Michael**

Born in The Holy Name Hospital in Teaneck, New Jersey, John grew up in the small town of River Vale. He graduated from Pascack Valley Regional High School and attended Bergen Community College in Paramus, New Jersey. In the early 80s, John started performing in local theater, then brought his talents to the Off-Broadway stage. By the mid 80s he was on the soap opera circuit and was cast in supporting movie roles such as Tommy in *Sea Of Love* opposite Al Pacino and Ellen Barkin.

In 1990, John moved to California in pursuit of his acting career, where he was cast in the role of Eddie in a pilot for a TV series called, *The World According To Straw*. The pilot was not picked up, but John was inspired to begin writing theatrical scripts and pilots of his own. He was then cast as Michael Young in *Ally McBeal*. Since then, John has appeared on more than 25 television shows. His latest guest-starring roles include *Without A trace*, *CSI: Miami* and *NCIS*. He also appeared on the final episode of *NYPD Blue* and the hit FOX show *24*.

John has three beautiful children: six-year-old daughter Katiegrace, 11-year-old son Jake and baby girl Johnnie Valentine. He lives in Valencia, California with girlfriend Sharon and her 14-year-old son Justus.

### **Jaclyn Kerhulas — Marti**

Jaclyn moved to Los Angeles from Bakersfield, California to attend college, earning her Bachelors degree in American Sign Language. She had the opportunity to interpret musicals and plays, which opened the door into acting. Jaclyn immediately connected with a manager and commercial agent as well as training with companies including Lesly Kahn, Second City, and Scene Study with Stan Davis. She also scored appearances on TV shows including *CSI:NY*, *Samantha Who*, and *Las Vegas*, as well as independent films and commercials.

### **George Sharperson — Russell “V”**

George was bitten by the acting bug when he appeared as a background performer in the Eddie Murphy film *Coming to America*. He later made his first cameo appearance in *CB4* starring Chris Rock. It was this movie that earned George membership in the Screen Actors Guild. He then co-starred in *Double Take* with Eddie Griffin and Orlando Jones. He also appeared in the HBO film *Stranger Inside*, which was featured at the Sundance Film Festival. For television, George has appeared on shows including *The X-Files*, *Norm*, *City of Angels*, *The Wayans Brothers*, *Murphy Brown*, and *Murder She Wrote*, to name a few.

With all of this acting going on, George has also managed to pursue and maintain a second career: he is currently a correctional officer for the State of California, working at a maximum-security institution. George resides in Los Angeles with his wife La-Shae and their three-year-old daughter Kiana.

## **Drew Berenc — Dominick**

Being raised on Air Force bases, moving every few years and reeking havoc with his three brothers is what Drew knew of childhood. Starting a lawn care & landscaping business while in grade school developed into an Honors degree in Horticulture from the University of Missouri-Columbia and a minor in Theatre Performance.

With enough playing in the dirt, Drew moved to Los Angeles to pursue his creative efforts. Wasting no time he dove into classes with Margie Haber and Larry Moss, also completing the prestigious two-year Meisner program at the Joanne Baron/DW Brown Studio. In addition to *Tiny Little Lies*, Drew co-starred in the film *Dark Reel* alongside Lance Henriksen and Edward Furlong. Drew had the pleasure of starring in *Visiting Nana* by Iris Yamashita, who wrote the screenplay *Letters from Iwo Jima*, directed by Clint Eastwood. As an avid runner, you can catch Drew in running commercials for Nike, Reebok, Mizuno and more. Most recently, Drew signed with the agency Beth Stein and Associates.

## **Hillary Crouse — Lauren**

Hillary was born in Washington, D.C. and grew up in Northern Virginia. After finishing high school, she had the opportunity to study classical acting and musical theatre in London. Hillary not only studied her craft at one of London's best drama schools, LAMDA, but also learned that a rubber is an eraser and spotted dick is a dessert. She spent four years abroad training and traveling and doing more growing up.

Hillary moved around quite a bit, living in Seattle and Hawaii before landing in Sin City, where she learned she could make a decent living acting and modeling full-time. She moved to Los Angeles in February of 2004 after being offered a lead role in the short-lived musical *Tease* and spent three-and-a-half years pursuing her acting career in Hollywood. Hillary now resides in Las Vegas with her new husband Dustin Hastings. Some of her credits include *The Robber*, *Bridegroom*, *Pippin*, *CSI*, *Passions*, *A New Tomorrow*, *Angel Blade* and *Tiny Little Lies*.

## **Lenise Sorén — Crystal**

Lenise is an actress and producer dedicated to producing socially relevant work that is soulful, entertaining and commercially viable. Currently, Lenise and her production company, Sorénity Productions, are producing *The Donut Shop*: a comedic, yet insightful play about eating, not-eating, sex and what jeans make our butts look best.

Lenise stars as Sheila in the soon to be released feature film *Life Happens*, where she had the opportunity to be a singer/songwriter for the film as well. Other feature films Lenise has played lead include *Illegal Aliens*, *Tiny Little Lies* and *The Class*. She took the Broadway stage at the legendary Cape Playhouse playing Suzanne in *Don't Dress for Dinner*, Off-Broadway in NYC in *Pieces (Of Ass)*, where she wrote and performed her unique spoken word/slam, as well as playing Amy in *Tape* and numerous other theatrical productions across the country. Lenise

toured and performed in NYC in the sketch comedy/music show *Now That You've Seen Me Naked* and *Endangered Improv*.

Some of her television credits include guest-starring roles on *Law & Order Criminal Intent* opposite Vincent D'Onofrio, *Las Vegas* opposite James Caan and Josh Duhamel, and *Eve* opposite Eve Jihan Jeffries. Lenise also co-wrote, co-produced and was one of the lead voice-over artists for the international animation television series *The Wonder Kids*. She recently produced and co-directed *Excellent Drafter*, a spoof on *Rain Man*, winning first place in a commercial contest for Wycoff. Represented by Anthony Topman, Lenise is also a successful jewelry designer combining recycled bullet casings and crystals turning arms into art at [www.SerenityRocks.com](http://www.SerenityRocks.com).

### **J. Randolph Harrison — Producer / Director / Editor**

Randy is an intense Type-A with a little touch of Okie to soften the edge. He graduated from University of Tulsa with a BS in Journalism, Film & Drama. Randy's career began as a news photographer and editor for Tulsa television stations. While in Oklahoma, he was cinematographer on a small feature and then worked on a special FX camera crew for Coppola's "Rumble Fish". Then, colleague Mark Radcliffe (*Home Alone*, *Harry Potter*) encouraged Randy to try his luck in Hollywood.

Randy's first job was assistant to James Cameron and Gale Anne Hurd on *Terminator* through *Aliens*. After that, he began working as an assistant editor on films and in television. Randy most recently held a position in editorial on *Boston Legal* for its five-season span.

Over the past ten years, Randy and his writing partner Dave Luz wrote several feature scripts, taking one through development with Zide/Perry and having it considered by many major Hollywood film companies. But frustrated with constant struggles as writers, Randy and Dave decided to take their futures into their own hands. They teamed up with another friend, Tom Woolen, and decided to produce their own film. Randy has since produced and directed their first feature, *Tiny Little Lies*.

### **David H. Luz — Writer / Executive Producer**

Dave has been writing scripts for over fifteen years. He has placed in national screenwriting contests and had a screenplay optioned by a major producer. Dave has a number of completed scripts that cover a variety of genres, including a celebrated drama, an incredibly heartwarming family film, a rip-roaring action-adventure, and an epic fantasy. He has collaborated on scripts with Randy Harrison that have been considered by many major film companies in Hollywood. Dave is also a successful businessman; currently the Boston Area Director of Operations for one of the nation's busiest restaurant companies, he oversees an annual budget of more than 90 million dollars.

Dave's hard-earned success has allowed him to put his money where his mouth is: he not only wrote *Tiny Little Lies*, he is the film's original investor.

## **Thomas A. Woolen — Executive Producer**

Thomas Woolen has extensive production development background, including a broad range of multi-million dollar business and development contracts. He is currently president and general contractor for his company Galaxy Medical Builders, a multi-million dollar builder of imaging centers throughout the Western United States.

Thomas has successfully brought a range of projects to fruition through his relentless perseverance and determination. His film career began in 1979 behind the camera with Rob Reiner. In addition to filmmaking, Thomas has also had an acting career, with appearances in films and TV shows including *The Rock*, *Broken Arrow*, *Eraser*, *N.Y.P.D. Blue*, *Dark Skies*, *Any Day Now*, *Gilmore Girls*, and *The District*. He has worked in numerous commercials and has shared production responsibilities on many theatrical productions. Thomas is best known for his “can do” attitude.

## **Eric P. Rothenberg — Executive Producer**

Eric Rothenberg has been a practicing tax lawyer for over 30 years. His practice includes business startups, real estate and corporate planning. From 1979 to 1985, Eric published income tax and estate & gift tax software to lawyers and accountants nationwide. Beginning in 1982, he began renovating brownstone buildings in Boston’s historic Back Bay, Beacon Hill and the South End.

In 1989, Eric co-founded Blackstone Bank and Trust Company. During the recession that followed, he started his own hard money lending business for real estate developers whose banks refused to lend on existing projects. This lending business continues today. *Tiny Little Lies* represents Eric’s first venture in the movie business.

## **Tony Nakonechnyj — Director of Photography**

Tony Nakonechnyj (Nako) graduated from Southern Methodist University in 1985 with a BFA in Cinema. While at SMU, Nako produced and directed numerous cable television shows, photographed several short films and was awarded a Regional Student Emmy for his senior thesis, a short film entitled *Flashback*. For his efforts at SMU, longtime Hollywood television producer Bob Banner awarded Nako an internship with his company, Bob Banner Associates. After the internship, Nako stayed in Los Angeles and used the experience from BBA to work in the fast-growing music video business as well as on commercial production and feature film production.

Nako moved quickly through the production ranks and established himself as a top industry gaffer (chief lighting technician). He gaffed his first feature film in 1986, one year after moving to California, and at present has over 30 feature projects to his credit. As a means of enhancing his lighting technique, Nako and two friends created The Lightwave Group, Inc., a film lighting company. As President and CEO of Lightwave, Nako has gained insight into how the Hollywood game is played and has established himself as innovative and forward thinking. In 1995, Nako

and one of his partners from LWG created another company dedicated to the research and development of hi-tech devices to aid filmmakers in realizing their visions.

Recently, Nako completed photography on three European feature films, three video features, six episodes for a cable television series, and numerous short commercial pieces for the video market. In 2002, an HBO film Nako shot entitled *Point of Origin* was nominated for an ASC Outstanding Cinematography Award. A few of Nako's films include *Confessions of a Dangerous Mind*, *Three Kings*, *Being John Malkovich*, *Foxfire*, *Hairspray*, *Body Snatchers*, *X-Men*, and *X-Men 2*.

### **Michael Hathaway — Co-Editor**

Michael fell in love with movie making at the tender age of eight when his father let him borrow the family's Kodak Brownie Wind-Up 8mm camera. He started off with animated short films and worked his way up to live action. He continued making short films right up through college, specializing in science fiction and fantasy, satisfying his craving for challenging visual effects shots.

Out of college, Michael began working at NBC in the post-production department, where he developed his appreciation and love of film editing. He later accepted a job working with David E. Kelley and had the pleasure of editing some of his series including *Ally McBeal* and *Boston Legal*. Michael resides in Huntington Beach with his wife Cynthia and son Ryan.

www.TINY LITTLE *Lies*.com